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AN ENGLISH VIEW OF DEMOCRACY.*

A striking testimony to the success of the American experiment in government is the careful and solicitous study which leading English statesmen are now giving to our institutions. The average Briton has passed from his first state of contempt for revolted America, through indifference and curiosity, into an affectionate and lively interest. The threatening attitude of communism in Great Britain has brought the insular statesmanship face to face with the democratic idea, and has compelled a study of popular government in all its phases. Thus carefully studied, the American idea has proved not only tolerable but attractive. A more complete answer than the recent diatribe of a Sir Lepel Griffin deserved is furnished in the earnestness with which a Sir Henry Maine explains the beauty and the strength of our form of popular government, and points out its improvements upon its British original. This astute and erudite student of institutions now gives us his observations respecting Popular Government, in a series of four essays, entitled respectively: "The Prospects of Popular Government," "The Nature of Democracy," "The Age of Progress," and "The Constitution of the United States." They are distinguished by that clear and lucid style with which the author's readers are familiar, though his earnestness betrays him occasionally into false rhetoric, as when he departs from his customary judicial calmness to satirize the poet of Modern Democracy.

The curiosity of Americans will naturally suggest an examination, first of all, of the essay on the American Constitution. This will not, however, prove the most interesting, even to American readers. For intrinsic merit, the paper entitled "The Age of Progress" will probably be preferred, as furnishing a gratifying repetition of Mr. Maine's best labors in the study of Institutions by the historical method. In this series of studies, the author takes the American Republic and its Constitution as affording the most practical and successful example of popular government that modern times have exhibited, its British progenitor not excepted. Following Freeman in his historical lectures, and Dicey in his illustrative letters, Maine gives his best thought to these transatlantic studies, and lends his aid in enabling Americans to "see ourselves as others see us." He classes together, under the title of his general subject, all forms of government in which the democratic principle, or government by the Many, as distinguished from government by the One or the Few, predominates. The key-note of his disquisitions is that Democracy is only a form of government. He draws very clearly, in many places, the distinction between a pure democracy and the various forms of representative republics. Though he may seem at times to overlook these distinctions—as when he says that the scheme of the Federal Union has made Democracy "tolerable in America,"—it must be remembered that he is not addressing himself solely to American readers. His careful insistence upon the truism that Democracy is only a form of government, is for the instruction of the English people, to whom the Socialists are preaching the doctrine that Democracy is the natural enemy of all government.

As a political prophet, Maine is neither optimist nor pessimist. Observation of the experience of the past teaches him that a pure democracy is practically an impossibility. The difficulties attending the French Plébiscite and the Swiss Referendum furnish a warning. It is almost Utopian to expect a pure Democracy

* POPULAR GOVERNMENT. Four Essays. By Sir Henry Sumner Maine, author of "Ancient Law," etc. New York: Henry Holt & Company.

to pursue a consistent scheme of legislation through successive years. Granted that it is desirable to secure the average Voice of the entire People, how is this to be accomplished? The most ready way is through the declaration by some influential leader, of an opinion, or of a series of opinions from time to time, which the ruling multitude may adopt and follow. This inevitably tends toward the elevation of the demagogue to a position of influence and command. It is therefore a conservative movement to try, by the use of an electoral or representative body, to elicit an expression of opinion which shall fairly represent the average popular sentiment, and which the people may adopt and ratify without at the same time placing the demagogue in power. Again, Democracy, being but a form of government, is, as such, under the necessity, common to all governments, of self-preservation by securing the national integrity, dignity, and greatness. Therefore it is as essential to this as to any other form of government that there be a central power which governs and to which the mass of the people are subject. It requires a select Few to represent, protect and care for the Many. All such institutions as a Senate or a Second Chamber are essential limitations upon the power of the *Vox Populi.* In a word, the Many can successively govern themselves only by a representative system. Thus Maine's ratiocinations bring him to the same position in political philosophy which the founders of the American system occupied. It is not strange, therefore, that he frankly acknowledges the sagacity which inspired their work, and the indebtedness of the world to them.

The great value of his essay on "the Age of Progress" lies in its exposure of the fallacy that Progress is the great law of human society. The theory that Democracy is in its essence a progressive form of government is a gross delusion. The assumption that popular governments have always been legislating governments is a historical error. The truth is that the impulse to progress or improvement is revolutionary: a tidal wave in the ocean of humanity. The normal condition of society is one, not of changeableness, but of immobility; the stronger force is inertia or conservatism; progress is exceptional. In politics, the hereditary influences are greater than any other; and as a rule men adopt the views of their ancestors, just as they generally retain the habits and the manners in which they were educated. If, therefore, we find the age we live in to be an age of Progress, we should err in supposing, either that we owe that characteristic of our age to the controlling influence of Democracy, or that Democracy is thereby redeeming the world from a death of inaction to a life of activity. It would be a fair inference that by more completely systematizing our form of government, and more thoroughly anchoring its institutions in immobility, we can better promote its perpetuity.

In consonance with these theories, Mr. Maine points out that the exceptional success of the American experiment, which he lauds so highly, is attributable largely,—first, to the skill with which the curb has been applied to the popular impulses; and second, to the admirable balancing of powers which has given to the American judiciary that immense conservative force which the British system lacks. This author's general opinion of America and her institutions is evidently formed only after long observation and consideration, and, as what has been said above will indicate, it is always unprejudiced and kindly. His view of what are the salient and commanding features of our system is deeply interesting to American readers. One is the peculiar position and power of the President, who governs while he does not reign. Another is the "obligation of contracts" clause of the Federal Constitution, which Maine esteems as "the bulwark of American individualism against democratic impatience and socialistic fantasy." By these and other features of the American Constitution, he illustrates many of the weak points in the British system which are now embarrassing the English statesmen.

Viewing America from a distance, and not knowing her people by personal contact and study, Mr. Maine has overlooked one of their most striking characteristics, one which bears most valuable testimony as to the prospects of popular government. This is the educating influence upon the people themselves of the institutions under which they live and thrive. To his view, the War of Secession was a crucial test of the American system. But how great was the strain upon the temper of the people when, but a little more than a year ago, the question of the Presidency for another term was settled, amidst intense popular agitation, by an infinitesimal majority, and yet without strife or serious disturbance! Again, how severe the strain upon all our institutions when the Electoral Commission scheme was successful in peaceably settling the disputed succession to the Presidency, and the defeated party, still claiming to be the majority, yielded to the decision grudgingly yet finally! An army, with powder, lead, and bayonets, may readily settle such a controversy as the War of Secession, as has often occurred in the past. But it is a new experience for a Democracy to settle thus quietly, by the aid of their own self-restraint, such fiercely-fought controversies. Mr. Maine thinks the United States the only land "in which the army could not control the government, if it were of one mind and if it retained its military material." Why is this? The answer is found in the same

influence which won us the two successes above referred to. Experience in government "of the people, by the people, and for the people," has given Americans strength, self-poise, self-control, and ability to dominate their own passions and impulses, and to preserve their own institutions, even at the expense of self-sacrifice and personal and general disappointment. This is a result of the educating power of the American form of Popular Government, which seems to throw additional light upon the problem of its perpetuity. JAMES O. PIERCE.

LOWE'S LIFE OF BISMARCK.*

In its mechanical appearance this work is nearly a miracle of bad book-making. The author's text is in a very coarse type, which on every page is relieved or aggravated by long quoted extracts from a second font, indented sub-titles from a third, and foot-notes from a fourth. The author's preface gives a fifth variety of type, and a clear though not absolutely indispensable American introduction by Professor Monroe Smith adds still a sixth. The paper is good, but the binding cheap and tasteless.

Mr. Lowe is understood to be an English journalist, who has lived several years at Berlin, and has had good opportunities for personal observation of his hero, at least in his public and political relations. This circumstance might be expected to give him one great advantage as a biographer, and yet to expose him to one peculiar temptation. The advantage was that of an eye-witness, who draws from a living model, with the power to represent every detail of form, attitude, and expression, and to reproduce even emotions and passions. The danger was that of paying relatively too much attention to that part of the prince's career which had fallen under his own observation. Mr. Lowe has escaped the danger, and for that his readers owe him thanks. He has divided his material equitably, so that all periods in Bismarck's life receive adequate treatment. But he has not to the same extent utilized his opportunities. He writes from beginning to end like a historian treating of a character whom he knows only from other biographies, from letters and journals, from newspapers, parliamentary debates and blue-books. One misses the warmth and animation which the author might be expected to throw at least into the period covered by his own observation.

The style, too, is often objectionable. It is strong, clear, and energetic, but bears marks of haste, and is much too highly colored. Strained and rather bombastic metaphors are frequent. French, German and Latin phrases are distributed copiously over the pages. For classical and scriptural allusions the author has apparently an invincible fondness. Shylock, Niobe, Wuotan, Fasolt and Fafner, Othello, Hamlet, Iago, Cassio, Roderigo, Dugald Dalgetty, Hotspur, Fabius Cunctator, and all the other characters of history and romance, contribute to Mr. Lowe's exuberant rhetoric. It is not sound political criticism, or good style, to describe the contest between learned and patriotic deputies who were defending the constitution of Prussia, and a minister who was daily violating it, in these words: "To the erudition of an Aristotle these men [Professors Gneist, Virchow, and von Sybel] added the invective powers of a Thersites; but they were often smitten down with their own weapons, as the bully of the Grecian camp was reduced to silence by the truncheon of Ulysses."

It is impossible, also, to accept Mr. Lowe's book in the character in which he presents it; that is, as an "English view" of Bismarck. There is perhaps among Englishmen a certain prevailing theory or opinion of the great chancellor, but it is not the theory or opinion which Mr. Lowe apparently holds. Mr. Lowe's view may be the correct one, or more nearly correct than the other. But it is certainly rather German than English. Except when the chancellor's policy clashes with that of England, Mr. Lowe is the unqualified panegyrist of his hero. Carlyle was not a more ardent admirer of Frederic the Great than is Mr. Lowe of the modern Prussian hero; and, indeed, he has borrowed other things than the habit of unlimited hero-worship from Carlyle.

It is evident, however, that Mr. Lowe did not set out with a theory of Bismarck to establish, but with the intention of presenting the man as he is in all his colossal proportions, and in every feature of his private and public life. And this he has done exceedingly well. He has read the whole Bismarck literature, and anybody who has looked far into that knows what dreary stuff much of it is. But Mr. Lowe has used it on the whole with discretion. His trained journalistic eye tells him what to select and what to reject, and the matter which is adopted he has woven together into a consecutive and orderly narrative. His two big volumes contain, indeed, much that the general reader will probably not care to master, even under such excellent guidance. In these days of many books and many newspapers, the busy American will be little aroused by the Culturkampf or the Schleswig-Holstein complication; he will turn to the last chapter, "Characteristics." But the work is a vast repository of facts, to which the inquirer will always turn for information

* PRINCE BISMARCK; AN HISTORICAL BIOGRAPHY. By Charles Lowe, M.A. With two portraits. In two volumes. London and New York: Cassell & Company.

about a great epoch and a great man. Mr. Lowe's aim is a modest one, and he would not claim that he has produced a complete and final biography of the chancellor. When the man arises for that work, he will have a subject such as rarely appears in any country and more rarely perhaps in Germany than elsewhere. The structure of society, the discipline of the people, the habits of life and thought, are not favorable to the development of strongly marked personalities. But when at long intervals such characters do appear in Germany—characters like Luther, Frederic, Bismarck—they are Titans.

Herbert Tuttle.

Scherer's German Literature.*

Wilhelm Scherer, professor at the University of Berlin, is a representative of a distinct type of the German scholar, a type which finds other accomplished exemplars in such men as Herman Grimm, Du Bois Reymond, and the late Karl Hillebrand. These scholars combine the old-fashioned German thoroughness of special acquirement and original investigation, with a range of interests and a grace of style for which—leaving out of account masters like Humboldt and Goethe—we had been accustomed to look to France alone. The character of their work goes far to render the observation of Matthew Arnold (made now many years ago) that there is something *splay* in the German mind, as obsolete as Oliver Goldsmith's reference to the German habit of "writing a subject to the dregs,"—or as that archaic conundrum of the French abbé, "*Si un Allemand peut avoir de l'esprit?*" (whether a German can be bright?) These German professors are not only very bright, but they have contrived to irradiate with this brightness their really deep learning and wide research,—a feat which even Frenchmen have always found enormously difficult. They have attained to a certain commanding mental attitude which seems to mark the final emancipation of the German scholar from intellectual provincialism.

Widely extended interests and reading, clear critical perceptions, freedom from prepossessions and from overmastering enthusiasm on special topics, power of sharp characterization, judgment to choose the best thing to say and ability to say it well in little space,—all these qualifications of the historian of literature meet in Professor Scherer. His style is as far removed from the obscurity of many German writers who love to drape their subject with a Coleridgian mist of words, as from the subtlety of Sainte-Beuve, who chases a shadow till it melts "as breath into the wind." Scherer is clear and straightforward. If the distinctions he makes are not very fine, they have the virtue of unmistakable actual existence. He takes a coolly objective view, rarely if ever being swept out of equipoise by a wave of personal or national enthusiasm. Thus, in his treatment of Klopstock, the "very German Milton," he stands in favorable contrast to many of his countrymen. He points out with great accuracy Klopstock's inferiority to Milton, showing that, while Klopstock profited largely by Milton's example, he did not profit by it half enough. At the same time full justice is done to Klopstock's lyric enthusiasm and poetic independence, as well as to the beneficent influence of his imaginative and emotional poetry in that hard-headed age of reason. In his treatment of a character so sympathetic as Goethe, to whom Scherer has devoted so much special study and of whom it is for many reasons so difficult for a German to speak without bias, he is admirably calm and just. He does not commit the artistic and critical error into which even Herman Grimm falls when he calls Faust "the greatest work of the greatest poet of all nations and times." Whatever the truth may be, such extreme assertions do not promote its acceptance, but only deliver over their authors to the tender mercies of such censors as Matthew Arnold. Scherer does not hesitate to exhibit the great man's limitations, such as his incapacity or unwillingness to recognize the genius of Kleist. "Zacharias Werner obeyed Goethe; Kleist did not, and hence he was doomed." And he suggests that Goethe's favor would have saved Kleist from suicide and perhaps have given Germany a successor to Schiller. In "Poetry and Truth out of my Life," Goethe complains of the occasional severity of Herder toward him at Strasburg. But Herder's and even Klopstock's attitude toward the youthful Goethe was kindly and paternal compared with his own toward the youthful Schiller, and afterwards toward Kleist and other men of genius. In fact, there is good reason to believe that, could the Goethe of the period of *Götz* and of *Werther* have fallen into the hands of the Goethe of middle life, he would have been crushed.

Were it the chief function of a literary history to be a biographical dictionary of authors, this work would hardly serve. Biographical details are often briefly mentioned, but always with a distinct ulterior purpose. It may be said that this work has, apparently, two chief aims: First, to give a succinct description, analysis and criticism of the intellectual products of each era; secondly, to trace intellectual products to their causes, near and remote. What each author owed to parents after the flesh and to parents after the spirit, what to

*A History of German Literature. By W. Scherer. Translated from the third German edition, by Mrs. F. C. Conybeare. Edited by F. Max Müller. Two volumes. New York: Charles Scribner's Sons.

education and reading, what to the accidents of life, what to this or that teacher or friend, what to nature, and what to the unsearchable gift of genius,—all this is briefly and vigorously recapitulated. Scherer is a master of the art of condensation. He permits himself no digressions under color of discussion, speculation, or proof, and most certainly not for that favorite amusement of some would-be historians of English literature—the spinning-out of edifying moral lessons. The march of the style is swift and inexorable: to the reader in any manner acquainted with the subject, a thousand things occur which the author must have been tempted to include, but which he has had the good judgment to omit. Nothing is stated as fact which is not well-established, and very little is introduced by way of comment or criticism which does not seem to spring naturally from the facts as stated. Although no claptrap devices of anecdote or rhetoric are employed, the work is everywhere interesting; and though no parade is made of an effort to exhibit the "philosophy" of the subject, philosophy is felt to be immanent in the whole narrative. This history as a whole is interesting and valuable to two classes of readers: to those needing an introduction to the subject, and to those already acquainted with some portions of it. To the former it will serve as the most authoritative of guides to a fascinating study; to the latter it will serve to recall what is already known, as well as to relate this knowledge to many things one would like to know. To both classes of readers, the appendix of nearly ninety pages, containing a chronological table, a full bibliography, and a suitable index, will prove not the least acceptable portion of the work. In especial, the thorough-going bibliographical appendix will enable any reader to find his bearings in any branch of German literature he may wish to study.

Now some words respecting translation and mechanical execution. In general the translation is correct and clear, but sometimes the "splay" German idiom shows through. It is to be presumed that Max Müller's editorship of the translation does not extend to details, and that he would hardly care to be held responsible for the occasional blunders in the use of English. At p. 164, Vol. I., for example, the expression "tender observation" is used. The original text is not at hand for collation, but the adjective "tender" is probably a literal rendering of *zart*. In Vol. II., p. 164, "lasting conditions" is the equivalent offered for Goethe's "*bleibende Verhältnisse*" (permanent relations—the things which are abiding). Surely some rendering might have been found for the expression, so well known to readers of "Faust," *Haupt- und Staatsactionen*, that savors less of the schoolroom than "chief-actions and State-actions" (*sic*), p. 98. At p. 235, the word "metaphysics" is used with a plural verb, while a little further on the forms "metaphysic" and "æsthetic" are used as nouns. *Instigation* for suggestion (p. 82), *retrogressed* (p. 172), *wider circles* for general public (p. 173 and elsewhere), "the fifth book was never *accomplished*" (p. 140), are among the other slips that have been noted. At the beginning of chapter twelve, Wieland is made to speak of Luther's stay at the Wartburg as having occurred "a century and a half ago" (*i. e.*, before 1777). At p. 198, Schiller's death is said to have occurred "at the early age of forty-two," while at p. 228 it is placed "at the early age of thirty-five." Neither statement is correct: Schiller's death occurred at the age of forty-five years and six months (Nov. 10, 1759, to May 9, 1805. The latter date given here is May 10). The proper adjective *Rousseauian* (p. 227) has a barbarous look; and why prefer the German *Leibniz* to the phonetic transliteration *Leibnitz*, which has the sanction of usage? The usual form is found only in the index. There are a good many merely typographical errors which cannot be specified here. These volumes are well printed, and rather more substantially bound than the average American book, but the pages are so scant on the inner margin that reading them is like ploughing a succession of little plots in each of which you are obliged to run your team into a ditch at the end of every furrow. The sanguine critic hopes that the child is already born who will live to read an American book which shall open and lie flat before him like a German book, and that without spinal dislocation.

The value of this history can be briefly indicated by the statement that it is the most important work connected with German literature which has appeared in English since the translation of Herman Grimm's admirable "Life of Goethe," published some five years since. Indeed, the second volume of the present work might be called the Book of Goethe, for his towering figure is kept in view throughout, and the narrative closes with his death in 1832. The increasing demand in America for such books is a cheering indication of the gradual lifting of the fog and broadening of the horizon, which seems to be slowly going on. Fifty years ago, when Carlyle and Emerson were discussing Goethe at arm's length (across the Atlantic), nothing seemed more like the problem of getting the camel through the needle's eye, than the effort to insinuate a comprehension of Goethe into the Puritan mind. But long before Carlyle and Emerson went over to the majority, the whole mental attitude of the English-speaking race had changed. Unnoticeably, noiselessly, under other names, Goethe's influence has

descended like the dew upon our institutions, and has been inhaled into our mental lungs; so that now, when the words and works of this master-spirit of the century are brought to us, the miracle is accomplished and we find ourselves quite at home in this bracing atmosphere. Not that Goethe is or ought to be to us what he has been for a century to the best of the Germans; but it can no longer be denied that his influence is the most potent of those forces that have worked together to effect the mental disenthralment which to-day gives men the exhilaration of coöperating with the kindly intentions of nature. The period of social revolution when Goethe's mistakes could have harmed us, has now gone by, so far as regards its hold upon the majority of thoughtful people. We have been washed in so many waters of social theory that we are able to take the purely historical view of whatever is thought objectionable in Goethe's life and teaching. That which is really beneficent and abiding in the spirit of Goethe, Lessing, Herder, or Kant, has come to us by transpiration, as it were, and has incalculably promoted that process of mental and moral growth which enables us now to look back with lenient clearness of vision upon the errors of these masters—errors which bound them, but which they have strengthened us to leave far behind. And so again the Emersonian scripture is fulfilled, that "the thoughts of the best minds always become the last opinion of society." The time has now come for all earnest people to know those whom they ignorantly worship, to recognize distinctly their debt to these great benefactors, and to repair of free choice to these sources of inward renewal. The signs are increasing that Americans are no longer content to depend upon middle-men for their knowledge of the most genetic and most thoughtful division of modern literature.

MELVILLE B. ANDERSON.

JOHN BROWN'S LIFE OF BUNYAN.*

Of Lives of John Bunyan—"one of the two great creative minds," according to Macaulay, "of the latter half of the seventeenth century"—there have been many. Besides the essays of Macaulay and Carlyle, biographies of the great dreamer have been written by Ivimey, who as an author was praised by Robert Hall; by Offor and by Southey; and, more recently, by Froude, whose work is a great improvement upon that of any of his predecessors. But now comes plain John Brown, who gives to the world a biography of Bunyan which far surpasses in fulness, accuracy and literary merit that of any of his predecessors, and leaves little room for a successor, so complete and exhaustive is the account which he gives. It has been two hundred years, save two, since Bunyan's death; and at last we have a reliable and altogether admirable account of his life and work in the setting of his times. Mr. Brown has enjoyed exceptional advantages for gaining a thorough mastery of his subject. Every available source of information, new or old, has been open to him. He has shown excellent literary judgment in the arrangement of his materials, and has so used them as to make a harmonious and vivid picture, both of the man and of his times. For twenty years he has been Bunyan's successor as minister of the "Baptist meeting" at Bedford, and thus in a position to make himself thoroughly acquainted with the neighborhood, and with every local record or local tradition concerning his great predecessor.

The general belief that Bunyan wrote his principal allegory in jail and during his twelve years' imprisonment, Mr. Brown shows to be incorrect. He pretty clearly establishes the fact that he began it and wrote some portion of it during a later and comparatively short imprisonment of six months, and that he probably finished it after his release; the break in the allegory marked by the words, "So I awoke from my dream," indicating the time when he was set free from his confinement. Another well settled belief Mr. Brown explodes, and this is that the place of Bunyan's long imprisonment was the jail on the Bridge at Bedford; that was a town jail, used exclusively for town offenders, and capable of holding only six or eight prisoners, while Bunyan had more than sixty Dissenters as fellow-prisoners. It was moreover nearly all swept away by a great flood, in 1671, while Bunyan was yet a prisoner; so that the closing part of his captivity could not possibly have been there. Besides, as Bunyan was arrested under the warrant of a county magistrate and for a county offense, he was in all probability confined in the county jail.

Macaulay, in his essay on Bunyan, says of "Pilgrim's Progress" that "not a single copy of the first edition is known to be in existence." But Mr. Brown informs us that there are four copies of this edition extant, one of them securely hidden away from the gaze of the profane and from use in that literary donjon-keep, the Lenox library, New York. The same library contains a complete series of editions from the first to the thirty-fourth, with the exception of three editions; while in the British Museum there are, within the same numbers, eight editions wanting. Mr. Brown very effectually disposes also of Macaulay's labored attempt to prove that Bunyan was in

* JOHN BUNYAN. His Life, Times, and Work. By John Brown, B.A. With Illustrations. Boston: Houghton, Mifflin & Co.

early life "a young man of singular gravity and innocence," and shows him to have been the very opposite of that. Mr. Froude fares no better than Macaulay at the hands of this man who comes and searches him, and who shows by evidence the most conclusive that Froude's attempt to palliate and almost to justify Bunyan's long and cruel imprisonment, as not being for conscience sake, derives support from not one single fact, but that, on the contrary, all the facts prove that he was persecuted simply for his convictions.

Almost every page of this new biography bears evidence that its author is a careful and thorough investigator whose conclusions may be safely accepted as correct. There is an admirable portrait of Bunyan; while excellent illustrations by Whymper, a good index, and an appendix containing much curious information as to the translations into other languages and the imitations of "Pilgrim's Progress," add to the value of the work.

George C. Noyes.

Recent Fiction.*

The most remarkable work of fiction recently presented to the English public is undoubtedly the translation of Tolstoï's "War and Peace." This most important of living Russian authors has already been naturalized in French literature for a number of years. One of his minor works, "The Cossacks," appeared in an English translation ten or twelve years ago. His work entitled "My Religion," which has been called a Russian "Ecce Homo," has been translated quite recently, and was noticed in the January number of The Dial. The work to which we now call attention is of much more importance than either of these others, and for the first time enables English readers to form an estimate of one of the most extraordinary of living writers.

The author of this work is so little known to English readers that a brief sketch of his life may be given as a preliminary. Leo Nikolaievitch, Count Tolstoï, was born in the year 1828. He was educated, first at home, and then at the university of Kasan, where he applied himself to the study of oriental languages. Temperament marked him out for a recluse, and he soon returned to his country home. With the exception of ten years of active life, he has resided upon his estates ever since. These ten years, 1851–61, however, were marked by that active intercourse with men which is needful, even to the recluse, if his reflections are to have substantial worth, and to influence the life and thought of practical men. His plunge into the world of affairs was abruptly made and abruptly ended. In 1851 he entered the military service, was engaged in the Turkish war of 1853–56, left the service at its close, lived for five years alternately in St. Petersburg and Moscow, and then, enriched by his varied experiences, retired to his birthplace, where he still lives. During his years of military service he occupied himself with literature, "The Cossacks," among other works, dating from this period. His literary fame rests chiefly upon two great romances: "War and Peace," published in 1860, and "Anna Karenine," published in 1875–77. It is to the former of these that our attention is now called. It is to be added that the author should not be confused with the dramatic poet, Alexis Tolstoï, nor with the present reactionary minister of public instruction, Dimitri Tolstoï.

"War and Peace" has been called a Russian "Human Comedy." It is not often that a single book presents so comprehensive a picture of an epoch in national history as this book presents of Russian society during the Napoleonic period. It begins in the year 1805, and the first part (which is all that is thus far translated) reaches to the Peace of Tilsit in 1807. The second part carries on the national history, and the fortunes of the fictitious characters of the romance as well, through the period of French invasion and retreat. The writer's military experience enables him to treat with great vividness and precision the campaign of Austerlitz and the scenes preceding and following the French occupation of Moscow. At the same time his penetrative insight coupled with his keen observant faculties enable him to depict with rare sincerity the manifold aspects of Russian private life in the early years of the century. The writer of historical romance, and especially

*War and Peace. A Historical Novel. By Count Leo Tolstoï. Part I. Before Tilsit. 1805–1807. Two Volumes. New York: William S. Gottsberger.

Dosia's Daughter. By Henry Gréville. Boston: Ticknor & Co.

Cleopatra. By Henry Gréville. Boston: Ticknor & Co.

A Captive of Love. Founded upon Bakin's Japanese Romance, "Kumono Tayema Ama Yo No Tsuki." By Edward Greey. Boston: Lee & Shepard.

Strange Case of Dr. Jekyll and Mr. Hyde. By Robert Louis Stevenson. New York: Charles Scribner's Sons.

The Broken Shaft. Tales in Mid-Ocean. Told by F. Marion Crawford, R. Louis Stevenson, F. Anstey, W. H. Pollock, Wm. Archer, and others. Edited by Henry Norman. New York: D. Appleton & Co.

Othmar. A Novel. By Ouida. Philadelphia: J. B. Lippincott Co.

Fiammetta; a Summer Idyl. By William Wetmore Story. Boston: Houghton, Mifflin & Co.

Valentino. An Historical Romance of the Sixteenth Century in Italy. By William Waldorf Astor. New York: Charles Scribner's Sons.

The Knave of Hearts. A Fairy Story. By Robert Grant. Boston: Ticknor & Co.

For Maimie's Sake. A Tale of Love and Dynamite. By Grant Allen. New York: D. Appleton & Co.

Indian Summer. By William D. Howells. Boston: Ticknor & Co.

the one who narrates the course of battles, has the choice of two methods, both well approved. He can write from the standpoint of the philosophic observer, who has studied the facts and reduced them to a system, or he can write from the standpoint of the participant, who descries but dimly the issues concerned in the struggle, and sees only what is going on in his immediate vicinity. These diverse methods are well illustrated by two famous descriptions of the battle of Waterloo —that of Victor Hugo in "Les Misérables," and that of Stendhal in "La Chartreuse de Parme." Count Tolstoï's method is the latter of these. He takes us to the field of Austerlitz, and we see the battle with the eyes of those who are contesting it. Of the struggle as a whole, we receive only the confused ideas of a few individuals who are engaged in it, but the loss of perspective is compensated for by the vividness of those scenes at which we thus play the part of actual spectators. After all, it is peace rather than war to which our attention is chiefly called. In this rich and complex symphony of interwoven human relations, the great national stir of resistance appears as the bass, always present, but only at intervals giving to the movement its dominant character. So various are the types of character which appear, and so shifting are the scenes, that we do not feel at home among them until we are well along in the story. Having reached the point at which they seem familiar, it would not be a bad idea to begin over again. The work is certainly open to criticism upon this point. It attempts to do more than any single work ought to attempt, and a certain confusion is inevitable. Our state of mind is that of a visitor in a strange country, who is introduced to all sorts of people and hurried from place to place with hardly time to look around and get his bearings. After a while the surroundings become intelligible, and he begins to understand the relations of these people to each other. But the novelist ought to do more than reproduce this common experience. He ought to smooth the way, and make the world of his creation more intelligible than the everyday world in which we actually live. All this, however, does not prevent the work of Count Tolstoï from being very remarkable, and, what with the reader of jaded appetites is more to the point, very stimulating in its fresh novelty.

From Tolstoï's work the transition is natural enough to the novels of Mme. Alice Durand, better known as Henry Gréville, which are almost as familiar to American readers as to those of her own country. We are told that half a million copies of one of them have been sold in America, which sufficiently attests their popularity. Their writer is now visiting the United States, and this visit has been made the occasion of an arrangement with a Boston publishing firm, whereby her novels will be translated and published here simultaneously with their appearance in Paris. Two of these translations have already been issued and are now before us. "Dosia's Daughter," the first of them, is in some sort a sequel to the popular story of Dosia herself. It is a very simply-told tale of Russian life, the child reproducing for us much of the wayward charm of the mother's girlish years. Its slight substance and fragile texture are hardly indicative of the real powers of the writer, which appear to much better advantage in the strong story of "Cleopatra." This is also Russian in its subject, and handles a common but difficult situation with an admirable union of delicacy and firmness. The situation is that presented by a beautiful and ambitious woman who arranges her life without reckoning upon the claims of the heart. She seeks a refuge from poverty and dependence, in marriage with a wealthy old nobleman who offers her his name and the position to which his rank will entitle her. When she accepts his loyal offer she is moved by an impulse of genuine affection, and resolves to be to him all that he can wish. The gossips say that the marriage is ill-assorted, and attribute to her base motives in its contraction; but the two live so happily together that calumny is forced into silence. But at last the heart speaks and she learns the difference between friendship, however devoted, and the love of woman for man. Thus far, the story is commonplace. But what is not commonplace about it is the exalted plane upon which the action is thence carried out. Most writers would find an easy solution of the difficulty in a base intrigue, and would gloss over the woman's fault in specious fashion; but it is not so with this one. Love overmasters the emotional nature of Cleopatra, but her will resists its assaults. She will die rather than deceive the man who has confided his honorable name to her keeping. Since their marriage, the utmost frankness has existed between them; and it is not now found at fault. She tells him what has befallen her, and asks for a divorce. He at first repels the suggestion, and offers rather to take his own life. But from such a sacrifice she shrinks with horror; and he, realizing that she is indeed dying of the love which she cannot repress and which she will not stain, at last gives his consent. The divorce is effected, the lovers are married, and Cleopatra reaches her new home only to die of the prolonged emotional strain and its culminating joy. We have hesitated to outline the action of this tragedy, for it is almost impossible to do so without vulgarizing it at the same time. The moral triumph of the woman is no greater than the artistic triumph of her delineation.

The writer's firm grasp does not once relax until the inevitable end is reached. The lesson that our actions are our own, however our feelings may escape control, has not often been so strongly and so beautifully enforced. We regret to say that the charm of Mme. Durand's style is almost wholly lost in these translations, which are far from praiseworthy.

Attention was called some time ago in THE DIAL to the charming Japanese romance of "The Usurper," by Mlle. Judith Gautier. It will be found interesting to compare that work with Mr. Edward Greey's "A Captive of Love," which is almost a direct translation of the popular work of Bakin, entitled (we omit the Japanese in favor of its English equivalent) "The moon shining through a cloud-rift on a rainy night." Mr. Greey's book will, of course, bear much the closer inspection of the two, and brings us in more immediate contact with the Japanese mind, but it lacks the charm of the French writer's production, and appeals more to curiosity than to sympathy. We read it very much as we do the "Arabian Nights," finding in it much of imaginative but little of human interest. As literature, it gives the impression of a certain childishness, which the Japanese do not seem likely to outgrow, although nineteenth century progress may do wonders for them in that direction, as it already has in so many others. As an instance of the peculiar *naïveté* of the work, may be mentioned the exegetical and hortatory notes appended by the Japanese author to many of the chapters. For example, after telling how a wicked priest contrives to steal an ox, the moral is impressively pointed in these words: "It is difficult to control a disposition to do wrong: but if you diligently strive to be good, you will succeed; or, if you persistently follow crooked courses, you will end in being a very wicked person. You must curb your evil inclinations as a rider does a colt. Do not fail to remember these things. It is my earnest wish. BAKIN." As a picture of the life and social customs of Japan five hundred years ago, and of the curious combination of popular superstition with Buddhist belief and practise to be found in all classes, the book is of great interest. The numerous illustrations, taken directly from the originals, add not a little to this interest, and the story itself is positively exciting at times.

If we are to have ghost stories at all (using the word in a comprehensive sense), there is no one who can tell them better than Mr. Robert Louis Stevenson, whose "Strange Case of Dr. Jekyll and Mr. Hyde" probably occupies the imaginations of a good many people at the present moment. It is, although a tale of the impossible, at least one of the better sort, and its affinities with "Frankenstein" are closer than with "Called Back." Dr. Jekyll and Mr. Hyde are, in Mrs. Malaprop's phrase, two gentlemen in one. Dr. Jekyll, the portly and respected London practitioner, swallows one of his own prescriptions and shrinks to the slender proportions of Mr. Hyde, who is as thorough-going a villain as one often meets. In this guise he slinks out of the back door, runs over children and tramples them under foot, murders inoffensive old gentlemen, and commits other atrocities. When he has thus amused himself for awhile, he goes home, takes another dose of the same medicine, and is "translated" into his original shape. He finds this dual existence very attractive for a time, until Jekyll finds himself metamorphosed into Hyde most unexpectedly and without the agency of the drug. This continues to happen, and with more and more frequency, while his supply of the drug is running out, and he finds that he can obtain no more of it. Realizing that he is destined to become Hyde altogether and remain so, he shuts himself up in despair, and his friends, at last alarmed, break in upon his seclusion only to find a corpse. The construction of this story shows an ingenuity quite worthy of the romancer of the "New Arabian Nights," if its subject does cater to a depraved sort of imagination.

Mr. Stevenson seems to have got quite in the vein of writing ghost-stories just now, for we find still another, although a brief one, in the collection of tales called "The Broken Shaft." This collection consists of stories supposed to have been told on shipboard during a delayed ocean passage by the Novelist, the Romancer, the Editor, the Critic, and others; these four personages being, respectively, Mr. F. M. Crawford, Mr. R. L. Stevenson, Mr. W. H. Pollock, and Mr. William Archer. Among the listeners are included the Eminent Tragedian and Beatrice, whose real names we need hardly give, and who certainly ought to have been induced to contribute something of their own invention, for the general entertainment. That this congenial company ever did thus assemble and while away the time is one of those things which are too good to be true; but the idea of the mid-ocean symposium was a happy one, and if Mr. Henry Norman, their editor, be responsible for it, he deserves as much credit as for his own story.

It is a strange admixture of strength and weakness which characterizes the work of Mlle. de la Ramé, that prolific novelist, who is better known by her *nom de plume* of Ouida. The same story, even the same chapter, will at once contain passages of rare beauty and passages embodying conceptions of so false a character, robed in so meretricious a garb of style as to be beyond the pale of literature. In her latest productions, the weakness has gained so far upon the strength that their perusal is hardly profitable even in the

idlest of hours or of moods. "Othmar" is a sequel to "Princess Napraxine," a fact which alone is significant, for when a novelist writes books with sequels he generally enters upon a marked decline. In the strictest sense, a good novel cannot have a sequel; it is complete in itself. We do not recommend "Othmar," although we should be the last to grudge a word of praise for "Idalia" or "Under Two Flags."

To the laurels of the poet and sculptor, Mr. W. W. Story now seeks to add those of the novelist. His recently-published story of "Fiammetta" is a gracefully written narrative of the idyllic experiences which one favored summer brought to a young Italian artist upon the occasion of a visit to his old home. Unlike most summer idyls, the outcome of this was tragic, for the simple country girl who served him as a model for the naiad in his great picture, gave him her heart as well, and he, acting nowise in dishonor, but recognizing the inexorable conditions imposed by modern society upon those who would play a part therein, could not return her love in kind, and would not requite with baser metal the pure gold of her affection. Choosing the harder task of tearing himself away, he is inexpressibly shocked when, a few months later, he is hastily summoned to the bedside, where she lies dying of grief. The story is told so exquisitely that we may excuse the unusually hackneyed nature of its theme. The fine artistic sense of the author appears both in the handling of the delicate relations between Fiammetta and the painter, and in the glimpses which he gives us of the Tuscan landscape in midsummer. Nor is he altogether silent upon the larger subject of art itself; and it is doubtless the author himself who speaks when one of his characters is made to say that "art is no slave to nature, and no art is worth anything except in so far as it is ideal."

The Italian romance of Mr. W. W. Astor is a more ambitious piece of work than Mr. Story's idyl, having for its subject the character and achievements of no less a personage than Cesare Borgia, of infamous renown. "Valentino," the name by which the author prefers to call his hero, is also the title of the novel itself. It deals not only with the personal fortunes and ambitions of the Duke of Romagna, but with the general subject of the court of his apostolic and profligate father, and attempts to supply a faithful picture of Italian life in high places at the opening of the sixteenth century. In this attempt Mr. Astor has been moderately successful. He has availed himself of the results of recent historical investigations, and has himself carefully studied the scene of action. In fact, his work shows more of the ability of the student than of the romancer—which, in the case of historical fiction, is certainly more to the credit of a writer than the reverse showing would be. His conception of the character of the Borgias is truthfully formed and consistently worked out, in spite of the obvious temptation to exaggerate. Lucrezia Borgia finds in him a qualified defender: that is, she no longer appears as the monster which popular imagination, aided by certain poets and romancers, has made of her; but, as the evidence warrants, merely a beautiful and shallow-natured woman, less sinful than suffering, wrought upon as she was by her strong and evil-minded relations. Rodriguez Borgia—Pope Alexander VI.—appears as a debauched and cynical ruler whose position enables him to take life good-naturedly, and whose malevolence is less far-reaching than that of his son, on account of a weaker nature and a sated ambition. Cesare Borgia himself, although his absolute disregard for all the laws of morality is in no way disguised, commands something of our respect for his intellectual qualities, as he commanded the respect of the author of "Il Principe," and not the least interesting scene of the book is that of a diplomatic interview between that distinguished Florentine and the man whose conduct he extolled in his treatise upon princecraft. The main criticism to be made of Mr. Astor's romance is that the numerous episodes are not well fitted together. Its perusal is confusing in effect, on account of the complication of interests everywhere involved in the action; and this confusion is increased by the rapid scene-shifting which the author has allowed himself to make use of. It is only upon a study more attentive than any novel should demand that the action becomes fully intelligible at all points.

Mr. Robert Grant's recent literary ventures are not at all promising. "An Average Man" was a dreary enough piece of work, but "The Knave of Hearts" is even drearier. A being so phenomenally imbecile as Arthur Lattimer can hardly interest us in his imbecility, and the story of his six successive loves is a most wearisome thing to peruse. Of course Mr. Grant does not mean that we shall take him seriously, and calls the narrative of his fortunes "a fairy story." But the term "fairy story" is suggestive of such things as fancy and imagination, which are not to be found here, and we are compelled to take the story seriously if we take it at all. When Mr. Grant was a very young man he did clever work of the amateur sort; but his vocation is distinctly not that of a professional man of letters.

Mr. Grant Allen is another writer who can hardly expect to be taken seriously, at least as a novelist, if we may base our judgment upon the sentimental and melodramatic extravaganza entitled "For Maimie's Sake." The story is readable because it contains much of

a clever sort of conversation, but if the author has attempted in it to present anything more than the burlesque of character, he has made the direst of failures. The extraordinarily silly creature for whose sake these other imbeciles commit their crimes, and perform their acts of self-abnegation certainly deserves her place at the head of the collection. What has possessed Mr. Allen to waste his talents upon such an absurdity? With all his Canadian and Jamaican and English experience, is it possible that human nature appears to him as he shows it to us? We can hardly believe him to be in earnest, but if so, he will be well-advised if he leave the field of fiction and revert to the cultivation of popular science. In that field he will at least not mistake weeds for exotics.

The "Indian Summer" of Mr. Howells, although the last book upon our list, is one of the best. Its chapters have not, for the most part, that irresistible charm which makes it impossible to open "Silas Lapham" anywhere without stopping to read, but their more sober and perhaps more solid merit gives to the book a high place among the author's novels. Mr. Howells's literary stock-in-trade is not large; but to say this is in one sense a compliment, for it implies that he deals only in material which he has made his own by personal observation. This time it is Florence to which we are taken, and there for a while follow the fortunes of a small group of Americans—of a newspaper editor from Indiana, a widow whom he had known many years before, and a young lady from Buffalo then under her charge. The results of this grouping are not difficult to imagine. The man fixes his affections on the young lady, and the widow fixes her affections on him. The young lady is duly reciprocal, and leads the man into numerous "literary" and other conversations. By and by she discovers that she likes a prim young clergyman, who has illustrated "The Marble Faun," and who follows "courses of reading," better than she does the newspaper editor from Indiana; and this Hoosier astray, in turn, discovers that he prefers the widow to the young lady with the fondness for literary conversations. The necessary readjustment of emotional relations causes a world of suffering all around, but is at length effected, and the curtain falls. On one occasion in the course of the story Mr. Howells indulges in a little bit of very truthful satire upon himself. At an interesting juncture in the narrative, one of his characters suggests that the situation is not unlike those depicted in modern novels—those of Mr. James, for example—and the reply is made: "Don't you think we ought to be rather more of the great world for that? I hardly feel up to Mr. James. I should have said Howells. Only nothing happens in that case." It is true that little or nothing "happens" in the course of this story, but we must do Mr. Howells the justice to add that the lack of marked event is not realized by the reader until he comes to sum up the story for himself after its perusal. It is quite as interesting as a romance of Dumas, although in a different way, and rather more artistic. Like most of Mr. Howells's stories, it begins better than it ends; the conclusion is somewhat forced, it is hastily elaborated and hardly justified by the conditions. There is no absolate law of human relations which forbids a lasting love between a man of forty and a woman of twenty. This situation may be somewhat exceptional, but to frankly accept it for so long only to reject it summarily at the end, is not what the reader expects—unless he reckons upon the personal equation of the writer —and is not, it seems to us, quite warranted in the present case. To be sure, the disparity of years is at no time forgotten by the writer; it is "rubbed in" upon every possible pretext, but the two persons whom alone this concerns do not mind it in the least until Mr. Howells is ready for them to, and then it affects them simultaneously and the relation is dissolved with precipitate haste. In most respects, however, this novel of "Indian Summer" is as symmetrical and brilliant a piece of work as Mr. Howells has produced. His range is limited, and he has not always kept as well within it as in this instance. The Florentine setting of the whole is as admirable a *cadre* as is to be found in the entire gallery of the author's paintings. WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

MR. H. H. BANCROFT'S volume on Alaska is the nineteenth and latest in his great historical series, described somewhat fully in THE DIAL for November last. The series is now half completed; and with the large accumulation of material and the great resources at command, the future publication may be expected at intervals which will conclude the series within five years. The present volume is at once the most interesting yet issued, and the best illustration of the advantages of Mr. Bancroft's method of authorship. To collect and arrange all the material drawn upon for this volume would be a life-work for any one man; but a subdivision of labor has made it an easy and a speedy task. Competent assistants, working at San Francisco, Washington, Sitka, and St. Petersburg, were employed to make abstracts from books and documents, from public and private archives, and from the accounts of living witnesses. An agent was sent three times to Alaska, to procure information from the inhabitants. All the matter, covering every conceivable point of interest, was then collated, arranged, sifted, verified, and finally digested into a book, which, in some 800 well-written pages, gives the substance of all that is known about Alaska. While a marvel of condensation (the references to authorities filling sixteen closely-printed pages), the book

is far enough from being a mere work of reference or a compilation. The facts are grouped in an orderly and effective manner, and the descriptions are graphic and impressive. We trace the history of Alaska from its discovery by the Cossacks in 1741 to its acquisition by the United States in 1867, and see in our new northwestern possession a country with an area "greater than that of the thirteen original States of the Union," possessing all the fascinating interest of an unknown land,—its physical features yet to be explored, its undoubted commercial and mineral resources yet to be developed, its flora and fauna yet to be investigated. It is a country whose extreme breadth is fourteen hundred miles and length two thousand miles, with a coast-line longer than the circumference of the earth. A considerable portion of this vast territory has a climate resembling in general that of the lower Scandinavian countries, with an average temperature higher than Stockholm, and milder winters. After allowing for the regions that are practically worthless and uninhabitable, enough remains to make its purchase by the United States "not a bad bargain at two cents an acre;" and Mr. Seward is quoted as saying that he regarded the acquisition of Alaska as the most important act of his political career. The country lacks, says Mr. Bancroft, not resources, but development. "Already, with a white population of 500, of whom more than four-fifths are non-producers, the exports of the territory exceeded $3,000,000 a year, or an average of $6,000 per capita. Where else in the world do we find such results?" The volume is readable throughout, and easily becomes the standard work upon Alaska. It is published by A. L. Bancroft & Co., San Francisco.

It may be remembered that in the Spring of 1885 the eminent historian, James Anthony Froude, passed through America on his return to England from a voyage around the world. He had undertaken the journey for the purpose of visiting the great British colonies in the southern Pacific ocean, to acquire, by personal observation and conference with their representative citizens, a full understanding of their material condition, growth and prosperity, and of the degree of their attachment and loyalty to the mother country. It was not with the aims of the ordinary traveller and sight-seer, but with those of the student of state-craft and political economy, that he left London in December, 1884, for a protracted tour to these distant and widely separated countries. He had set out on the same expedition ten years before, but accident had prevented his going farther than South Africa. This time, accompanied by his eldest son, who had just taken his degree at Oxford, he carried his purpose through to the end. It is needless to say that Mr. Froude possessed at starting most intelligent and decided opinions regarding the duty and the interest of England in her relations to her colonies. These had been openly expressed from time to time, in his discourses from "the pulpits of reviews and magazines," but he wished for still clearer light and that more confident conviction which was to be gained only by a free interchange of views and feelings with the colonists themselves. The results of his inquiries are now made known in a history of his travels, which appears in the American edition in a thick octavo volume bearing the title "Oceana" (Scribners). Mr. Froude found, as might be expected, no occasion in the course of his observations to alter his cherished conclusions concerning the true policy to be pursued by Great Britain toward Australia, New Zealand, and the Cape Colony. The union between the home government and these distant appendages is to be maintained with scrupulous care and consideration. This question is discussed by him at length, and occupies the larger part of his volume. It is treated with characteristic vigor, and gives the book a serious interest and value. Mr. Froude was received, with the honors due his distinguished position in the world of letters, by the citizens of Australia and New Zealand, and every opportunity was afforded which his own time and convenience would allow for accomplishing the objects of his expedition. His descriptions of the countries and the people coming under his notice are as graphic and entertaining as his dissertations on the various aspects of England's colonial question are instructive.

A charming piece of literary work is presented in Kathleen O'Meara's account of "Madame Mohl and her Salon" (Houghton, Mifflin & Co.) It is sprightly, piquant, vigorous, and discriminating. It puts both the author and the subject before us in a very pleasing light. Miss O'Meara says nothing of having known Madame Mohl personally, but she must have had an intimate acquaintance with the character and customs of the best Parisian society in order to have placed her so naturally amid her lifelong surroundings. Madame Mohl's was the last of the famous *salons* which were so long a distinguishing feature of the social life of the French capital; and although an Englishwoman by birth, she was one of the most successful of the long line of clever and fascinating women who knew how to draw about them constantly the most brilliant and delightful personages of Paris. For half a century her drawing-room was the social centre of a city which may be called the capital of Europe. It was almost as much of an event to be introduced to her house as it was to be presented at court; for there one was sure to meet the choicest spirits among the wise, witty, and distinguished people of Paris. Miss O'Meara pictures to us the *salon* and the friends of Madame Mohl in a vivid manner. The first was plain and unpretending in its appointments, its one luxury being an abundance of comfortable easy-chairs. On a table in one corner stood a tea-service and a plate of crackers, affording the only refreshment ever provided. But it was not for the sake of creature comforts that the guests of Madame Mohl sought her *salon* on Friday evenings and Wednesday afternoons. It was to enjoy the brilliant conversation which was the established entertainment at her receptions. It was the study of Madame Mohl's life to sustain the prestige of her *salon*, and she had the art to succeed. When her drawing-room was closed, at the death of her husband in 1876, the institution of the Parisian *salon* had expired. It had existed for the purpose of making life "productive of pleasure." Its *habitués* were men and women of ample leisure, to whom there was no business more serious than that of talking over the affairs of the day, in a light, racy, entertaining manner. There was an educating and inspiring influence in the *salon*, but its chief object was to afford an arena for the display of nimble minds and the amusement of idle people. With the advent of a graver and more earnest age it passed away, never to be recalled in its ancient form.

Mr. Swinburne's critical method is so unlike the one most in vogue that it cannot be appreciated without a sort of mental readjustment on the part of most readers. The critical brotherhood at large finds its account so entirely in the searching out and triumphant parading of flaws in the work of an artist—the greater the artist the more minute the search and the louder the shout of triumph—that it is hardly apt to deal gently with a critic who, like Mr. Swinburne, believes that "the noble pleasure of praising" is the chief function of criticism, and invariably acts upon this belief. Mr. Swinburne's new volume is a study of Victor Hugo, which serves as an acceptable companion-piece to his "Study of Shakespeare." It consists of his "Fortnightly Review" and "Nineteenth Century" articles, republished with some additions, these being mainly in the direction of quoted passages from the work of Hugo. Thus put together and suitably illustrated, the articles form a sort of running commentary upon the entire succession of Victor Hugo's works. As a handbook for those who may desire to acquaint themselves with the great poet of the century, it will be found especially valuable. No other English writer speaks of Victor Hugo with the authority of Mr. Swinburne, and the fervor of his praise does not prevent him from being acutely and subtly discriminative. The one who thus takes up the work of a great and voluminous writer, and tells where its chief beauties are to be sought for, performs a task of much service to many readers. Mr. Swinburne has faithfully fulfilled his apostolic function in this as in many other ways, and it is largely owing to his efforts in and out of season that English people are coming to see, what the rest of the world has seen and admitted for years, that the central figure of the age now drawing to its close is that of the great Frenchman whose death a year ago made the earth seem somehow less fair than it had been. Against the final record of this judgment many will doubtless still protest; those "critics" who cannot scan a line of French verse will be especially vehement, and those others who assert that poetry of the highest order cannot be written in the French language; but the entry will none the less be made, just as similar entries have been made concerning Goethe and Shakespeare and Dante. Mr. Swinburne's style is not at its best in this study. It is more than usually involved and obscure, although still a marvellous word-fabric which would defy all attempts at imitation. The number of misprints in the American edition of the work (published by Worthington Co.) is quite inexcusable.

It is a hopeful sign that so many careful collations and digests of facts are nowadays brought to bear on the solution of grave economical problems. As a timely and valuable contribution of this kind, we welcome J. Schoenhof's little book entitled "The Industrial Situation and the Question of Wages," recently issued by G. P. Putnam's Sons. Its 157 pages are full of statistics drawn largely from the consular reports which our State Department has been for some time gathering. These reports have fallen somewhat under the suspicion of being "fixed up" at times, for a purpose; but Mr. Schoenhof has apparently exercised a proper discrimination, and the facts he has collected seem to rest on good authority. They are so arranged as to give a fair presentation of the comparative productiveness in various industries of the United States, Great Britain and Germany, especially in the manufacture of cottons, woollens, silks, iron and steel. We find also a clear statement of relative wages in this and other countries, hours of labor, and the proportion of wages to materials in the cost of production. One of the most interesting chapters is that which illustrates the influence of freedom on the conditions of the working classes, by the industrial activity and eminence of Germany when the movement called the Enfranchisement of the Commons was carried through, and the depression which followed the striking down of the popular rights after the close of the Thirty Years war. From the array of facts presented, the author has deduced, as results of the modern development in the industrial world: 1, "An increasing productiveness of labor; 2, A reduction of the proportion which labor bears to material in the price of any given product; 3, To cheapen thereby the cost of the product, and consequently to increase its accessibility to the masses; 4, To increase largely the money earnings of the working classes; and, 5, To reduce the hours of labor." The important bearing of all this on some phase of the tariff question is obvious. With the markets of the world open for our products, America has nothing to fear from competition with what is called the cheap labor, but which is in reality the dear labor, of Europe.

The period of "The Spartan and Theban Supremacies" forms one of the "Epochs of Ancient History," and is treated by Mr. Sankey, joint-editor of the series published by Scribner's Sons. It is an interesting and important era in the life of the Grecian states, although Athens was now in an age of decline. There were still great men on the scene—Sokrates, Xenophon, Thrasyboulos, Lysandros, Agesilaos, and, one of the grandest of them all, Epameinondas of Thebes. The events and characters which mark the time are clearly depicted by Mr. Sankey, who brings out the relative importance of each with impressive effect. These little books are valuable aids in the study of history. With much to commend them, their convenient size is not the least of their merits.—A similar series, "Epochs of Modern History," by the same publishers, presents its sixteenth and closing volume, written by Mr. Edward E. Morris, the editor of the series, to supply a gap left unintentionally in the preceding numbers. It covers the reigns of the first two Georges, or "The Early Hanoverians," and is a continuation of the author's epoch called "The Age of Anne." It is of the same excellent quality as the other volumes, a comprehensive, detailed and accurate review of the history of the period embraced, which is that between the peace of Utrecht and the peace of Aix-la-Chapelle, a term of thirty-five years, including the reign of George I. and a large portion of the reign of George II. Although the name of the epoch is taken from English history, a considerable part of the volume is filled with subjects of a wider range—as the Wars of the Turks, the Polish Succession Wars, Anson's Voyage, etc. Due space is given to the biography of eminent personages of the time, as Leibnitz, Newton, Walpole, Maurice Saxe, and to the state of religion and letters in England and France.

To announce a work as the expansion of an encyclopædia article would not be to recommend it, were not the "Encyclopædia Britannica" the one

in question, and the writer of the article one so distinguished as the author of "Ecce Homo." These facts being given, it is hardly necessary to add that "The First Napoleon" (Roberts) is a remarkable piece of historical writing, and that Professor Seeley has brought to its preparation all the knowledge and the insight that could be expected of any one man. His sketch of the Napoleonic history is a marvel of condensed writing. Such a sketch really means all the labor incident to the preparation of an extended work, and the additional labor of selection and condensation; for in it every phrase, almost every word, has involved the consideration of a mass of material, and the rejection of all not absolutely essential. The author says: "A bewilderment caused by the multitude of facts and details is the danger which chiefly besets the reader of history; and where, as in Napoleon's career, facts are usually crowded together, the danger is greatest, the bewilderment most overwhelming, I have held it possible to meet this difficulty by almost suppressing details, and thus diminishing to the utmost the demand made upon the attention and memory, but at the same time to atone for what is lost in coloring and light and shadow by clearness of outline." In order to entirely free this account from irrelevant matter, and even from discussion, the whole question of Napoleon's influence and of his aims and their degree of success, is relegated to an essay entitled "Napoleon's Place in History," which is appended to the sketch of his career. The reader who is not quite sure of the judgment which should be passed upon that career can have no better aid than this volume, which avoids all pleading and yet whose relentless statement of the facts makes but one judgment possible—the judgment which awards qualified praise to the "earlier Napoleon who was the child of his age," and execration to the Napoleon of the 18th of Brumaire and all the bloody years that followed the crime of that day.

One of the most interesting volumes in the "Famous Women" series (Roberts Brothers) is the one on Rachel, written by Nina H. Kennard. The space to which the biography is confined calls for much compression, and the work is so well done that this is on the whole a gain. The author exhibits the breadth of judgment, kindly sympathy, due appreciation, nice tact, and literary skill, which were requisite for a more than ordinarily exacting task. She has delineated Rachel as artist and woman, with a just valuation of her great talents and a gentle charity for her faults and eccentricities. With all that has been written of Rachel by biographers, critics, admirers, and detractors, nothing that we have seen has been so comprehensive and equitable as this brief narrative. It leaves us imbued with the right sentiment toward a woman of remarkable endowment; with respect for her gifts and pity for her misfortunes. Rachel was so young (only seventeen) when she startled and captured Paris with her transcendent histrionic powers, and so young (only thirty-seven) when her sad, tragic life ended, there was such poverty and privation in her early years, and so much sorrow and disappointment blighting the most brilliant period of her career, that it is impossible to deal with her otherwise than in a spirit of mercy. Her letters, published recently by M. Heylli, from which the present biographer has quoted quite freely, show her in a more favorable light than heretofore. She had noble and lovable qualities, besides her almost unparallelled dramatic talents. Born on the lowest level of society, reared in the streets, associated with ignorance and vulgarity and squalor through infancy and girlhood, it is a marvel that the refinement and goodness she undoubtedly possessed were possible to her. Her life in its vicissitudes and achievements is an amazing illustration of the power of genius to triumph over every disabling and baffling circumstance occurring in human experience.

Professor Fisher's "Outlines of Universal History" (Ivison, Blakeman, Taylor, & Co.) is the fruit of great erudition, talent, and labor. Its title indicates the vast scope of its plan; but how ably and systematically this has been wrought out in every part, a careful examination can alone show. The essential facts of history are presented by the author in due order, in conformity with the latest researches, and, moving on in a continuous unbroken tide of progression, disclose with impressive effect the great laws of evolution and of unity by which the advance of the human race has been governed. It is an imposing spectacle which is brought under the eye in a work of this sort—that of the drama of successive nations marching onward from the dawn of the historical era to the noon of the present day, each building up a distinct form of civilization, each borrowing from the experience and the wisdom of the past and extending its influences forward into the future. Dr. Fisher has striven to afford the student every aid to an understanding of the characteristics of special epochs and the unity of the whole. He divides history into three parts—ancient, mediæval, and modern,—and separates these parts into divisions, sections, and periods. Each period has a particular introduction, and an appendix containing a list of standard works to be read or consulted by the student desirous of extending his acquaintance with the epoch. By the use of different kinds of type, a considerable amount of detail is inserted without interrupting the current of the narrative. A series of the best maps illustrate the text, which is loaded with facts and still is never heavy or wearisome. The book is intended for advanced students, but will be most serviceable to the general reader.

Sarah K. Bolton's little volume of "Social Studies in England" (Lothrop) is packed with interesting matter concerning the efforts in progress in that country for the education of women and the dispensation of charity. Its several chapters deal with the higher education of women at Cambridge, at Oxford, the London University, University College, and in the art schools; with the new avenues of work opened to women in the practice of needlework, decorative art, floriculture, business, etc.; with the special charities under the charge of Agnes E. Weston, Mrs. Spurgeon, Miss De Broen, and others; and with various London charities, the Peabody homes, working-men's colleges, post-office savings banks, coöperative societies, etc., etc. Mrs. Bolton spent two years in England investigating the subjects of which she treats, and had access to all sources of information relating to them. She thus collected a large mass of precise and comprehensive statistics, which are of great value as showing what England is doing to advance and ameliorate the condition of her people, and what our own country can and should do in the same directions. We read so

much in these days of the wrongs and sufferings of the English laboring classes, that it is good to read on the other side, and learn how much noble work is being done by public and private charities to relieve their distress.

NUMBER 51 of the "International Scientific Series" (Appleton) contains a somewhat technical essay on "Physical Expression," by Dr. Francis Warner of London. As physician to the London Hospital, and the East London Hospital for Children, the author has had special opportunities for studying the attitudes and movements of adults and children afflicted with various forms of disease. In the course of his inquiries he endeavored to discover the relation between the expression of these attitudes and movements and the function of "mentation," or the action of the brain. The practical aim of his research was to afford medical men and scientific investigators assistance in reading the outward evidence of the inward vital force. The results of his observations have a bearing upon the arts likewise, as they indicate the modes of physical expression which are associated with different conditions and moods of the mind.—Number 52 of the same series is a monograph on "Anthropoid Apes," by Robert Hartmann. Whatever is known of the anatomy and history of this class of mammals is condensed within these pages. Professor Hartmann discards the order of the Quadrumana, and adopts instead the Linnæan order of the Primates, in which he puts both men and apes, classing them as members of the same family. Although the two groups are placed thus together, the testimony of the work tends to show that man is not a descendant of the ape, but of some unknown animal from which both derive their origin. It also shows that the ape is incapable of developing the intelligence possessed by man, or of advancing much beyond its present condition.

THE familiar saying about the prophet and his own country is freshly illustrated by Mr. William M. Salter, of the Chicago Society for Ethical Culture, whose works might be called for in vain at most American bookstores, and which are yet translated into German, and in Germany everywhere, as Mr. Edwin D. Mead writes, exposed for sale. "Die Religion der Moral" (Leipzig u. Berlin: W. Freidrich—Chicago: Koelling, Klappenbach, & Kenkel) is a work which contains fifteen of Mr. Salter's discourses before the society of which he is the leader. They have been translated into German by several hands, under the editorship of Herr Georg von Gizycki, and form a well-made volume of between three and four hundred pages. This gentleman with a foreign name tells us in a preface that one of his acquaintances, a man familiar with ethical literature, having read "Die Religion der Moral," concluded that "Salter must be a German." At all events, the editor has secured him a German audience, and fervently exhorts the public to profit by the opportunity. We, for our part, will say that the compliment done Mr. Salter in this recognition of his earnest and thoughtful work is richly deserved.

MR. D. H. MONTGOMERY has woven the "Leading Facts of English History" into an exceedingly interesting story. It is very brief, spreading over but 232 duodecimo pages, and yet it is by no means a bald outline. The great decisive events in the history of the nation have been so skilfully grouped and linked together that all the minor incidents seem to be present also, lying in their shadow. It is like a bird's-eye view of the past centuries of England's life, taken from some eminence which commands the whole vista and exhibits each epoch in its proper place and relative prominence. A table showing the descent of the English sovereigns, and a chronology of the principal facts of English history, precede the narrative, which is followed by tabulated statistics and copious indexes. The book is worth a place on the library shelves although they hold already a goodly array of the great English historians. It is published by Ginn & Company.

IN "My Study and Other Essays" (Charles Scribner's Sons), the Rev. Dr. Austin Phelps, professor emeritus in Andover Theological Seminary, discusses a variety of subjects with that ease and grace of style, felicity of diction, and affluence of thought, for which he has come to be justly distinguished. The volume contains twenty-three articles, the most of them republished from the various periodicals in which they first appeared. Some of the more important articles are "Vibratory Progress in Religious Beliefs," "Oscillations of Faith in Future Retribution," "Retribution in the Light of Reason," "The Hypothesis of a Second Probation," "Is the Christian Life Worth Living?" "A Study of the Episcopal Church," and "Prayer as a State of Christian Living." The article which gives title to the volume describes some curious changes which have taken place in the religious atmosphere of Boston and vicinity within the present century. "My Study," the literary workshop of the author for thirty years, was built by old Dr. Griffin, of high orthodox fame. He, however, never occupied it. Its first occupant was Dr. Ebenezer Porter, an able man, distinguished in his day. Here gathered in frequent council the learned doctors and mighty defenders of New England Calvinism, then far less popular in the region of Boston than it is now. In the skilful handling of Prof. Phelps, this history of the changes of opinion reads like an entertaining romance.

DESPITE all that has been written about England by tourists and historians, there is a great deal of new information yet to be gathered for us in that sea-girt isle, by wide-awake travellers who know where to look, and what to take and what reject. For proof we may cite the notes of a pedestrian tour recently published by one who avoids a betrayal of his identity by entitling his work simply "England as Seen by an American Banker" (Lothrop & Co.). The author had the leisure and the wisdom to pursue his travels through England on foot, following the common highways and by-paths used by the people in their daily avocations. In this way he obtained a close and intimate view of a multitude of interesting and illustrative objects and scenes, which the tourist, whisked through city and country in rail-car and carriage, catches but a glance of or misses altogether. The "American Banker" was systematic and persistent in pushing his inquiries. He sought exact and full statements in every case, whether a farmer, a manufacturer, shop-keeper, verger, or pedestrian like himself, were his interlocutor. He mingled constantly with the people; he was one of them; and at every step added to his knowledge of their habits, thoughts, purposes and

life. What he heard and saw, he had the capacity to write out in a clear, direct, business-like style, wasting neither his own nor his reader's time in talking of things well known or of no moment. Hence his book is pithy, fresh and entertaining. It is arranged topically, and not according to the usual method of a traveller's itinerary.

THE unassuming volume that bears the title "Progressive Orthodoxy" (Houghton, Mifflin & Co.) is composed of articles which have lately appeared in the "Andover Review," and whose authors are the editors of that decidedly able and interesting monthly. The more important chapters of the work are devoted to a discussion of "The Incarnation," "The Atonement," "Eschatology," "The Work of the Holy Spirit," "Christianity and Missions," and "The Scriptures." That the science of theology, like that of astronomy or chemistry, is "progressive," there is little disposition to deny. Progressive orthodoxy, as explained and held by these writers, is not a supplanting of the old orthodoxy, nor yet properly an addition to it; but a re-casting of some of its doctrines into new forms of statement. Whether the re-statements are improvements, is a question about which, doubtless, theologians will differ. The discussion is conducted in these essays with ability, and in a spirit of great candor and fairness; and they will prove suggestive and stimulating to all readers who are interested in such subjects.

DR. E. E. HALE manages to throw a certain fascination about all his literary work, whatever its nature; and this element is not absent from his volume of "Boys' Heroes" (Lothrop), a series of portraits of great men whose lives and deeds appeal strongly to the imagination of boyhood. The portraits begin with Hector, Horatius Cocles, Alexander the Great, and other ancient worthies whom the schoolboy meets in his study of the classics, and end with "Old Put," Lafayette, Napoleon the First, and a subject of the author's own creation, a hero of the present day, who unites in himself the best qualities of all who have gone before. Mr. Hale is always a preacher, a teacher, and a reformer, and when he speaks he brings his subject directly home to his auditor. Hence his writings are always sermons in the truest sense, practical and effective.

LITERARY NOTES AND NEWS.

MR. CRAWFORD'S next novel will be called "A Tale of a Lonely Parish," and will deal with modern life in England.

MR. JAMES'S "Daisy Miller" is undergoing serial publication, in a French translation, in the *Revue Contemporaine*.

THE public discourses delivered by Archdeacon Farrar during his recent visit to this country will soon be issued in book form by E. P. Dutton & Co.

DOYLE & WHITTLE, Boston, will publish this month "Where Are We, and Whither Tending?" by the Rev. Mr. Harvey, of St. Johns, Newfoundland.

A NEW translator of Goethe's miscellaneous poems has appeared in Commander Gibson of the U. S. Navy, whose work is shortly to be published by Holt & Co.

MR. ANDREW LANG'S clever series of "Letters to Dead Authors," which appeared in the "St. James Gazette," are issued in book form by Charles Scribner's Sons.

A NEW volume of verse by Whittier, containing the poems he has written since the publication of "The Bay of Seven Islands" in 1883, is soon to be published by Houghton, Mifflin & Co.

A FULL discussion of the Chinese problem at the Pacific Coast is presented in the March "Overland," in articles by different writers on various aspects of the question.

THAT valuable standard work, "Ten Great Religions," by the Rev. James Freeman Clarke, is just issued in a new and cheaper but still well-printed edition, by Houghton, Mifflin & Co.

MR. CHARLES G. WHITING, a pleasing and versatile writer, at present the literary editor of the Springfield (Mass.) "Republican," has a work entitled "The Saunterer," which will shortly be issued by Ticknor & Co.

ROBERTS BROS. will soon publish "Colonel Cheswick's Campaign," by Flora Shaw; "Madame Roland," by Mathilde Blind, in the "Famous Women" series; "Eugenie Grandet," in the Balzac series; "Atalanta in the South," a romance, by Maud Howe; and a new edition of the novels of George Meredith, in nine volumes.

WE are glad to see Franklin's Autobiography forming one of the numbers of "Cassell's National Library." Other numbers are: Byron's "Childe Harold," Walton's "Complete Angler," "The School for Scandal" and "The Rivals" (in one volume), Hallam's "History of Europe During the Middle Ages," Mungo Park's "Travels in Africa." These volumes are fairly printed, and sell at ten cents.

VOLUME II. of the extensive "Narrative and Critical History of America," edited by Justin Winsor, librarian of Harvard, which was announced by the late firm of J. R. Osgood & Co., is just published by Houghton, Mifflin & Co. It deals with Spanish discoveries and conquests, and precedes, in the order of publication, Volume I., which will be devoted to American archæology. The present volume will be reviewed in the next number of THE DIAL.

D. APPLETON & Co. publish "The Aliens," by H. F. Keenan, author of "Trajan;" "We Two," by the author of "Donovan;" "A Conventional Bohemian," a novel, by Edmund Pendleton; "For Maimie's Sake," a story, by Grant Allen; "Discussions on Climate and Climatology," by James Cross, F.R.S.; "Class Interests," by the author of "Conflict in Nature and Life;" and "Mammalia and their Relation to Primeval Times," by Prof. Oscar Schmidt. They announce as in preparation, "Creation or Evolution," by George Ticknor Curtis; "The Development of the Roman Constitution," by Ambrose Tighe; and "A History of Education," by Prof. E. V. N. Painter.

SEVERAL new periodicals, of a broad political character, appear this spring. "The Citizen," published under the auspices of the American Institute of Civics, in Boston, is a monthly, well printed and edited, and showing a strong list of writers. "The Forum," a monthly magazine, published by L. S. Metcalf, New York, has in its initial number articles by James Parton, Edwin P. Whipple, Edward E. Hale, Prof. John Fiske,

Bishop A. Cleveland Coxe, Rev. Dr. R. Heber Newton, Chancellor Howard Crosby, and Dr. William A. Hammond. "The Political Science Quarterly," to be issued by Ginn & Co., Boston, under the editorial charge of the Faculty of Political Science in Columbia College, will contain in its first number: "Introduction," Prof. Munroe Smith; "The American Commonwealth in the Twentieth Century," Prof. John W. Burgess; "Investigation by Committees of the Legislature," Frederick W. Whitridge; "American Labor Statistics," Prof. Richmond M. Smith; "The Conference at Berlin on the West African Question," by Daniel De Leon, Ph.D.

SHELLEY's complete poetical works, from the English edition edited by W. M. Rossetti, appear in a three-volume American edition, limited to fifty copies, with a frontispiece on India paper, issued by Estes & Lauriat. The same house has just published "The Early Hanoverians," a new volume of the epochs of modern history, by Prof. E. E. Morris; "Food Materials and their Adulterations," by Ellen H. Richards, instructor in chemistry at the Massachusetts Institute of Technology, Boston; and a new edition of the same author's housekeeper's manual on "The Chemistry of Cooking and Cleaning."

TOPICS IN LEADING PERIODICALS.

MARCH, 1886.

Afghan Border Commission. Wm. Simpson. *Harper's.*
Africa's Awakening. David Ker. *Harper's.*
Americana. Justin Winsor. *Atlantic.*
American Play, The. Laurence Hutton. *Lippincott's.*
Animal Weather Lore. C. C. Abbott. *Pop. Sci. Mo.*
Arbor-Day. N. H. Eggleston. *Pop. Sci. Monthly.*
Architecture of American Dwellings. *Century.*
Architecture, Its Condition and Prospects. *Atlantic.*
Biological Teaching in Colleges. *Pop. Sci. Monthly.*
Bismarck, Lowe's Life of. Herbert Tuttle. *Dial.*
Buddhisms of Japan. M. L. Gordon. *Andover Review.*
Bunyan, John Brown's Life of. G. C. Noyes. *Dial.*
Cape Breton Folk. C. H. Farnham. *Harper's.*
Castelar, The Orator. W. J. Armstrong. *Century.*
Castelar, Reminiscences of. *Century.*
Chinese Question and Knights of Labor. *Overland.*
Chinese Question, the Tacoma Method. *Overland.*
Chinese Question, Los Angeles Riot in 1871. *Overland.*
Cities, The Outlook for. *Century.*
Classic and Romantic. F. H. Hedge. *Atlantic.*
Cleveland, the City of. Edmund Kirke. *Harper's.*
Colorado as a Winter Sanitarium. *Pop. Sci. Monthly.*
Columbia River, Explorations on. *Overland.*
Contemporary English Ethics. F. L. Patton. *Princ. Rev.*
Copyright, International, and Cheap Books. *Century.*
Copyright, International. *Princeton Review.*
Diplomatic Service. E. S. Nadal. *Princeton Review.*
Dogs and Their Management. *Harper's.*
Education, Health and Sex in. *Pop. Sci. Monthly.*
Education, Federal Aid in. *Princeton Review.*
Fiction, Recent. Wm. Morton Payne. *Dial.*
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